July 24, 1963

Dear Jean,

Just a week ago I began a letter to you and then halfway through I discarded it. Ever since I've been trying to find the right words with which to express my genuine delight to you for the lovely time we had in your home. Now, to avoid any further delay I'm just going to plunge and hope that some of my real pleasure in that day will be expressed.

Altogether, California was a great delight. For 13 years Willard has spoken of places and people with such warmth that I was a little afraid that my expectations would exceed reality. It is almost hard to believe, looking back on the 10 days trip, that it was all such fun - and that we had such weather!

There is no question but what Carmel was the high point. I'm sure that this is partly true because of associations there for Willard; partly because it is a place of real natural beauty - and most certainly because the people there are so wonderful!

After the morning on Point Lobos the delightful brunch which you served us was just that - delightful! You and Jimmie were so hospitable and I felt that I wasn't just meeting friends of Willard's, but making friends of my own. You were both so kind. Your home is so breathtakingly lovely and you both obviously enjoy it so that you make it a great pleasure to be a guest there with you.

My little boys are still away at camp and so have not yet seen the books which Jimmie so thoughtfully sent along to them. Please express my appreciation to him again for this kindness. I know the boys will be very interested.

Again, my great thanks for a perfectly heavenly afternoon. In that setting, and with that view it must be a double satisfaction to engage in creative work.

Warmest greetings from us both,

Barbara

MR. & MRS. WILLARD VAN DYKE
505 West End Ave., Apt. 4 B
New York 24, N.Y.

AIR MAIL

Mrs. James Dickie

Route 1

Carmel, California

mrs. willard van dyke

505 west end avenue
new york, new york 10024

July 28, 1970

Dear Jean,

I feel so badly that so much time has slipped away without my acknowledging your lovely surprise arrangement of flowers. They were so beautiful, Jean, and gave us pleasure for close to 10 days! I couldn't believe how well they lasted. The arrangement was so darling that I saved the container and have tried to imitate it several times - it never looks as pretty as the original but my pleasure in your thoughtfulness continues with each reminder.

We have been week-ending in the country - painting and typing - it seems un-ending but we neglected the house too long.

Now have Murray - 18 - flat out with a severe sore throat - a miserable time to be sick, poor dear, in a heat wave.

I hope you are both well - it was so very good to have had a visit with you — and thank you again for my beautiful flowers, they were a real delight.

Love,

Barbara

30 weston prints - price received + paid for. $2000. By W.V. Dyke

REA AIR EXPRESS
division of REA EXPRESS

AES-19 (10-65)
Printed in U.S.A.

Destination Office: NEW YORK NEW YORK	Via Final Airport: JFK	Date Shipped: 9/9 1970	Hour: 1053 P.M. (A.M.)
Consignee: MR. WILLARD VAN DYKE		Receipt Number: AE 40-92-46	
Street Address: 505 WEST END AVE.	Declared Value: $ 2,000 OX		
Forwarding Office: MONTEREY, CALIF.	Code No.: 04318 / 1st Arpt.: / RZ No.: 279		

Pieces	Article	Nature of Contents	Actual Weight	SCALE NOS.	
1	BOX	ART WORK	39	Air: 26	
Dimensions			Dimensional Weight	Orig.	Dest.
				Priced by	

Shipper	Class: Rail	Class: Air	Paid Beyond: XXX	Paid Beyond: XX
JEAN KELLOGG DICKIE				
Address of Shipper or Actual Point of Origin: BOX 25 CARMEL, CALIF.	SHIPPER'S RECEIPT · Prepaid Air Express			

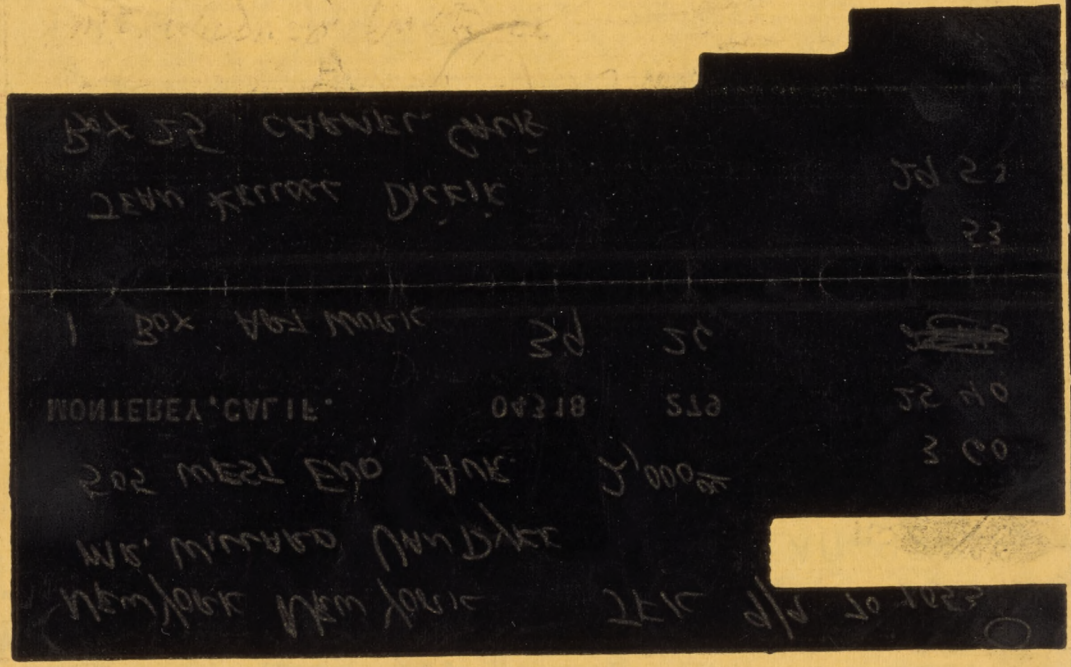
RAIL CHARGES		AIR CHARGES	
Value Charge To Airport		Air Value Charge	3 60
Rail Exp. Chgs. To Airport		Air Express Charges	25 40
Value Charge From Airport		Total Air Charges	~~25 40~~
Rail Exp. and Other Chgs. From Airport		Total Rail and Air	
Total Rail Charges		Other Charges	53
		Total	29 53
		C. O. D.	
		C. O. D. Service Charges	

NOTE—The Company will not pay over $50, in case of loss, or 50 cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared and charges for such greater value paid.

Received shipment described hereon, subject to the Air Tariff in effect on the date hereof. Value herein declared by Shipper to be that entered in space hereon, reading, "Declared Value," subject to the terms and conditions of the uniform express receipt on file with the Civil Aeronautics Board and in effect on the date of shipment and to which the parties hereto agree to be bound. (See Reverse side).

	Number Pieces	Date	Hour
for Railway Express Agency, Inc.	1	9/9 1970	1053 P.M. (A.M.)

In consideration of the rate charged for carrying said property which is dependent upon the value thereof and is based upon an agreed valuation of not exceeding fifty dollars for any shipment of 100 pounds or less and not exceeding fifty cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared at the time of shipment, the shipper agrees that the company shall not be liable in any event for more than fifty dollars for any shipment of 100 pounds or less, or for more than fifty cents per pound, actual weight for any shipment weighing more than 100 pounds unless a greater value is stated herein. Unless a greater value is declared and stated herein the shipper agrees that the value of the shipment is as last above set out and that the liability of the company shall in no event exceed such value.



As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property, or in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

Copy

P.O. Box 25
Carmel, California, 93924

Mr. Willard Van Dyke
The Museum of Modern Art
11 west 53 Street, N.Y. 10019

Dear Willard:

Knowing your busy schedule I hesitate to impose upon it, but Jim and I thought you might give us your advice and good offices in the following matter.

I should like to sell the herein noted group of thirty Edward Weston prints. All were acquired from him by myself and represent a major part of my collection.

Years ago when Edward agreed to sell me a number of the "small nudes", Nancy Newhall wanted most of them- perhaps for Rochester. However, I kept them all these years. Some are the first of the frequently curtailed editions, perhaps even the only prints. There are reasons why I should prefer not to handle my prints through the Newhalls, and I should be grateful for your confidence.

For the purpose of outlays for my own work I should like to sell these prints as a group if possible. At one time I presented the public library of the city of Carmel with a selection of Edward's prints, to this day the only public collection of his work here on display. Edward was happy about it, so I guess he would not mind this present move, since he believed in my work. Perhaps there would be someone at the Museum who could set a value for these things, and who might even know of a small museum, institution or private collector who might wish to acquire such a nucleus.

I would appreciate it very much if you could advise me in this matter. If this is impossible, do not hesitate to let me know.

Jim joins in good wishes to you and Barbara.

Very sincerely,

Jean K. Dickie

(I assume if you are not in New York this letter will be held for you.)

August 31, 1970

Willard telephoned from N.Y. and purchased the collection for $2000. for himself.

Copy

August 1970

A GROUP OF 30 PHOTOGRAPHS BY EDWARD WESTON

(All of the prints in this selection were printed by Edward Weston except #6 of the group 8 x 10" ,which was printed by Brett Weston under his Father's direction as 1 of 6 ed.)

SPECIAL OR RARE ITEMS

RAMIEL IN HIS ATTIC signed and dated 1920

TRES OLLAS DE OAXACA platinum print Mexico 1926
(this rare print ,one of 12 only, had a real effect on the masters of the Mexican Renaissance who appreciated its daring spatial concept.) signed on the print and twice on the mount.

COLOR TRANSPARENCY done late in Weston's life , and loaned by the present owner to the Sierra Club for the volume " Not Man Apart" treating of the Big Sur Country and the poetry of Robinson Jeffers.

A GROUP OF TWELVE NUDE STUDIES 3 5/8 " x 4 5/8 "

These unique prints were rarely shown at the time they were made because of their subject matter. Some editions remain extremely curtailed. These prints are numbered, some being the first and some the second made by Weston. They were stored for some time in Weston's studio in Carmel Highlands and some of the mounts are foxed on the rear while all the prints are and will remain perfect. A mat could be imposed around the signature before framing.

101 N	1933	5/50	signed Edward Weston
77N	1933	1/50	unsigned
102 N	1933	2/50	noted and numbered front and back
107 N	1933	2/50	noted but unsigned
146 N	1934	1/50	signed ,Edward Weston
161 N	1934	1/50	signed, Edward Weston
Head of Charis		1934	signed ,Edward Weston
135 N	1934	1/50	signed, Edward Weston
173 N	1934	1/50	signed, Edward Weston
179 N	1934	2/50	signed Edward Weston
213 N	1935		signed, Edward Weston
Nude With Cloak		1935	signed, Edward Weston

PRINTS MEASURING 7 1/2" x 9 1/2" and mounted on strathmore

(1) PELICAN'S WING, POINT LOBOS Framed 1930

(2) EGGPLANT ON DISH Framed 1930

(3) LOZENGES OF SAND 39 SO rare 1936

(4) WHITE SANDS Framed 1936
(rare because of printing difficulties
exceptionally beautiful print with surrealist overtones)

(5) EDGE OF SURF, POINT LOBOS Framed 1938

(6) WET KELP POINT LOBOS K2G 1938
(one of six printed by Brett Weston under his Father's direction- noted on back of mount by E.W.)

(7) PITTSBURGH P41 -P-1 1941

(8) NEGRO CHURCH, LOUISIANA L41- M1- 6 1941

(9) DILLARD, TENNESSEE MOUNTAINS T41- MTS-64 1941

(10) THE GAS MASK (Charis) N42-C-1 1942

(11) SEA FOWL AND ROCK , POINT LOBOS Framed 1942

(12) GOOD NEIGHBOR POLICY SL-43-C-4 1943

(13) POINT LOBOS PL45-B1-1 1944

(14) TIDE POOL, POINT LOBOS PL44 - L -2 1945

this print was loaned to Sierra Club for "Not Man Apart "

(all prints signed and dated except #6 which is noted and dated only)

(15) PORTRAIT OF JEAN KELLOGG P.O. 43-J2 initialled

(owner of this collection)

A portrait of Jiddu Krishnamurti 1934, 3 1/2"X 4 1/2" , unsigned, will be included in this group as an example of Weston's frequent studio portraits of significant human subjects whom the photographer admired.

****

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Willard Van Dyke
Director Department of Film
Tel. (212) 956-4202

Dear Jean;

Thanks you for giving me the opportunity to add to my small collection.

Best regards to you both,

Sincerely
Willard.

9-18-70 Received 9-26-70 answered 9/27/70-to M.M.A.

P. O. Box 25
Carmel Valley, Ca.93924

1974

Mr. Willard Van Dyke
Director, Edward Weston Exhibition
Museum Of Modern Art, N.Y. 10019

Dear Willard:

A letter from the Museum dated October 4, without signature, and enclosing a snapshot list of 7 photographs requested loan for the Edward Weston Show , has gone unanawered. Two of the photographs are not in my collection. In any case, of the five others I am sending you personally three small nudes. I hope you do not mind my not sending the other two framed ones. They have considerable sentimental value here because of the subject matter.

The terms of the loan seem quite fair, ~~and [illegible] right about the loan.~~ no loan I should like each print insured for $500.- and credited on the wall to a loan from Jean Kellogg Dickie. Since there is no need for detailed shipping instructions in this case, please do not bother to refund the postage on this shipment.I think Mr. Longwell's secretary should see that he signs his letters; and that the lists of prints are correctly attributed to their owners. In that case I should not have troubled you with a letter.

The prints are as follows:

# 110	Nude	1/50	1933
#159	Nude	1/50	1934
#190	Nude	1/50	1934

May I tell you that James had a serious repeat of his illness this last summer, and we have been much occupied. He is now O.K. and picking up strength again.

We hope the exhibition will be a great success in every way, and send our warm wishes to you and Barbara.

Very sincerely,

Jean.

gave Big Sur light —
+ all 4 on Tour —
arranged by telephone
with Jan. Van Dyke

Copy

January 4, 1973
Carmel Valley

Dear Willard:

It was good of you to donate some of the Westons to appreciative institutions. Among the few prints retained here is one I should be glad to sell, unfortunately not donate, to a museum who could pay the $500.- Brett said it was worth when he was up here at the house last year. A female nude torso dated 1920, it appears to be transitional from E.W.'s early pictorial style to his later clear focus. The accompanying sketch hardly indicates the light from awindow pouring down over the form much as Michel Angelo said water would reveal the form of a stone; but might serve to locate this work in the E.W. oeuvre for a collector.

If it is not too much trouble for you to keep this print in mind I should appreciate it. Signed and dated of course, and in mint condition.

Kindly convey greetings to Barbara.

Sincerely,

Jean K. D.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Willard Van Dyke
Director Department of Film
Tel. (212) 956-4202

January 16, 1973

Mrs. James Dickie
Story Road
Carmel Valley, California
93924

Dear Jean:

How nice to hear from you and from Jim.

What a shame that you have had such cold weather. It seems incredible that it could be that cold in the Carmel Valley.

All of us are well, our youngest is a freshman at Dartmouth and Murray is in his third year at the School of Visual Arts. Barbara is busy organizing various and seminars on film and I now teach two afternoons each week at the new State University campus at Purchase. In December of 1973 I shall leave the Museum to take the position of Professor of Theater Arts and Chairman of the Film Department at that institution.

I was very interested to hear about the Weston you wish to sell. Enclosed is my check for $500. If you are willing to sell it to me, I will see that it gets a proper Museum home. If you have others you wish to sell, please let me know. This is the last year that I will be able to afford such pleasures.

Best wishes to you both,

As always,

Willard

The President
and Trustees of
The Museum of Modern Art
request the pleasure
of your company
at the
Contributing Members Preview of

EDWARD WESTON

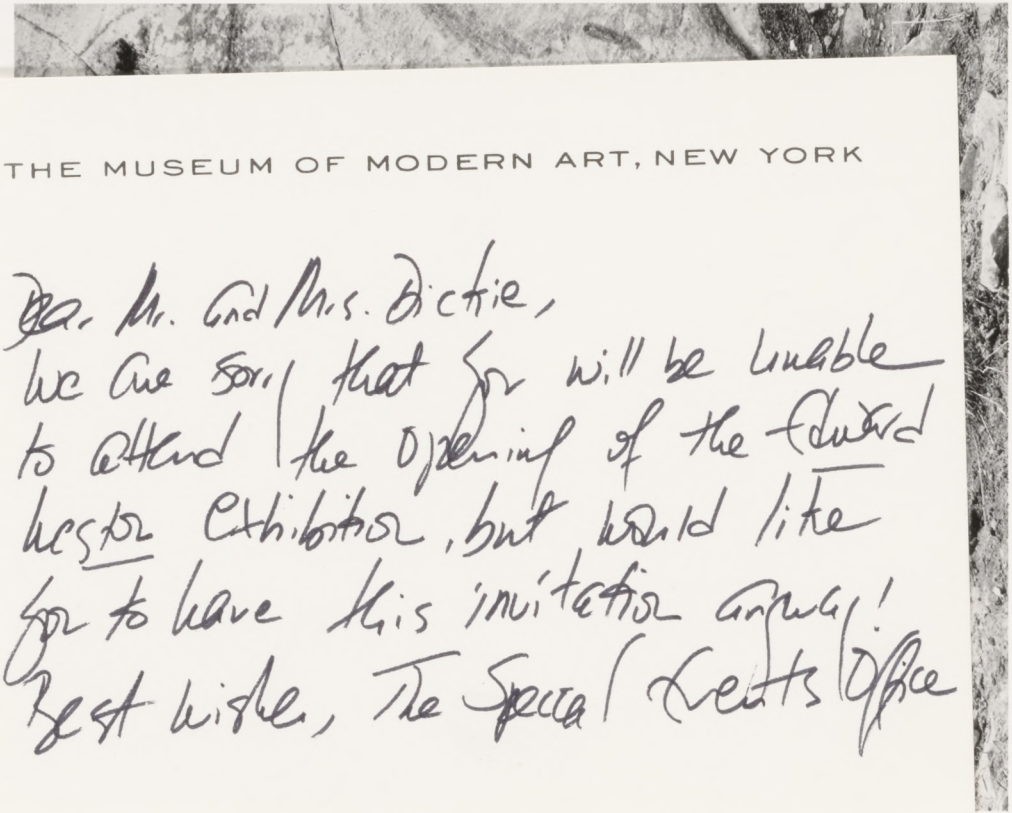
Monday evening, January 27, 1975
9:00 to midnight

This invitation will admit two

Black tie

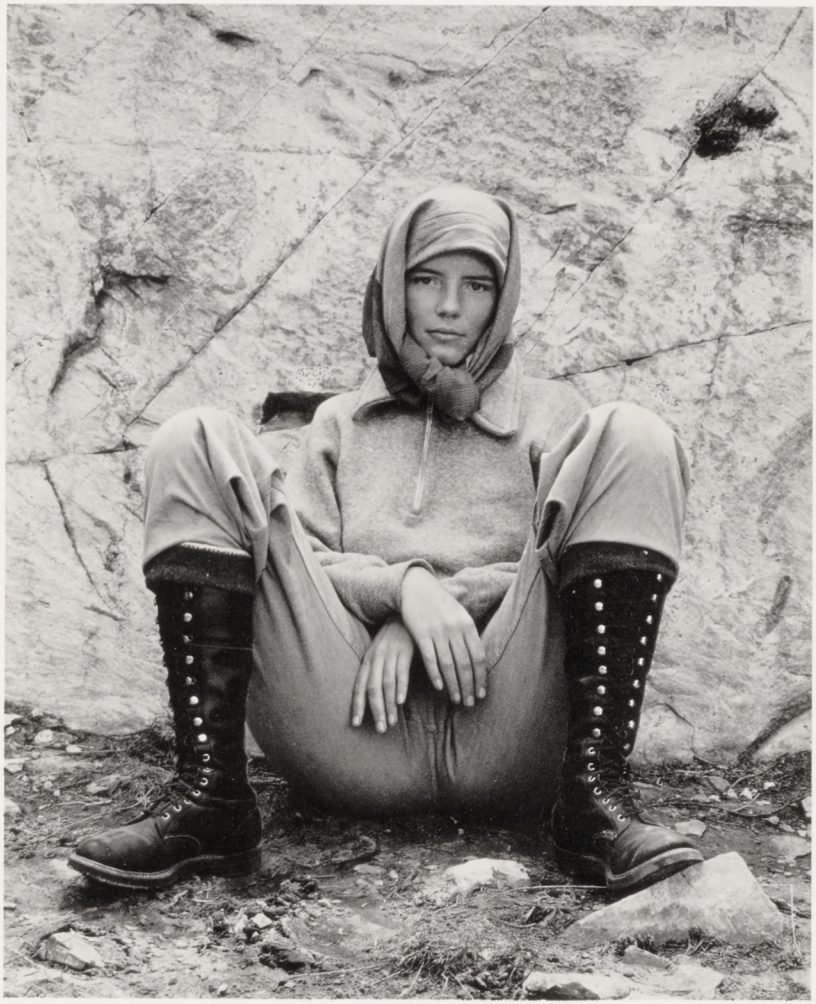
Edward Weston: *Charis, Lake Ediza.* 1937
Lent by the Library of
the United States Naval Academy.

This exhibition, on view until March 30,
has been made possible by generous grants from
The National Endowment for the Arts
and SCM Corporation.



THE MUSEUM OF MODERN ART, NEW YORK

Dear Mr. and Mrs. Dickie,
We are sorry that you will be unable
to attend the Opening of the Edward
Hopper Exhibition, but would like
you to have this invitation anyway!
Best wishes, The Special Events Office



EDWARD WESTON

The Museum of Modern Art, New York
January 29–March 30, 1975

Made possible by generous grants from the National Endowment for the Arts and SCM Corporation

Charis, Lake Ediza, 1937 Lent by the Library of the United States Naval Academy

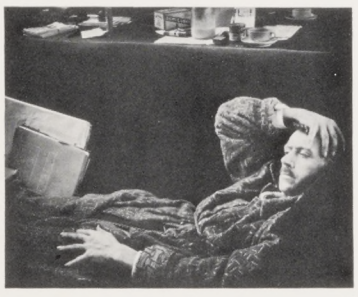
EDWARD WESTON

FOR ALMOST 150 YEARS photography has been available as a medium for artists. During this time a small number of men and women have used the camera to produce enduring works of art. Edward Weston is one of these.

Born in Highland Park, Illinois, on March 24, 1886, Weston grew up during the time that photography was becoming available to increasingly large numbers of people. For the most part the camera was used to make family documents, but it also made possible valuable records of the American landscape, rural and urban, made with no intention of producing works of art.

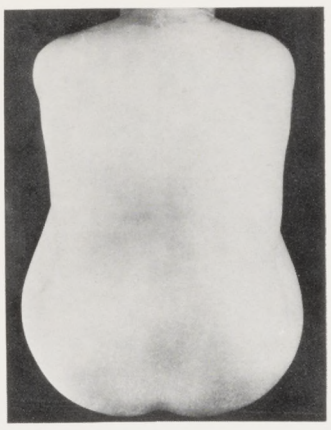
1

In the beginning of his career Weston, like many other photographers, used the camera to earn his livelihood. His commercial portraits were excellent, but they were made to please his subjects, not himself, and perhaps in rebellion against the demands of his clients he began to assert his own artistic sensibilities. Some of his early pictures seem almost to insist upon recognition as works of art—and many of them are, but within a context made familiar by other media. Such photographs as *Prologue to a Sad Spring,*[1] 1920, and *Johan Hagemeyer,*[2] 1925, are elegantly composed and executed, but the compositions do not seem to arise out of the necessities of the subjects. One is reminded of Whistlerian composition and Japanese prints.



2

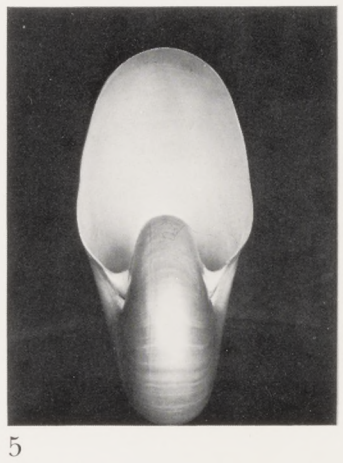
In 1922 Weston exhibited his photographs in Mexico City, where they were enthusiastically received, and in 1923 he moved to Mexico, intending to live and work there. During his stay he became friends with the Mexican artists of the revolutionary period: Diego Rivera, Carlos Merida, José Clemente Orozco, and Jean Charlot. Paradoxically, these painters' appreciative discussion of his work did much to liberate his photographs from painterly influences, and this liberation was encouraged by his discovery of the unselfconsciousness in folk art.



3

As he became more secure he was able to present his subjects with a minimum of the literary content that characterized his earlier work. He found radical ways of making pictures. His approach became basic, simple, forthright. One example is his assertive boldness in presenting the nude figure in *Mexico, D.F.,*[3] 1925. This symmetrical composition represents a distinct departure from the mode of *Prologue to a Sad Spring.* The direct deliverance of the subject is deceptively simple; it challenges the viewer to make his own interpretation. In his new pictures, the object is all there, complete within the confines of the frame; it is clearly what it is, a shell, a pepper, a woman's body. Yet it is more. Whatever it may be, it also partakes of all other things because Weston saw its universal qualities. Throughout his life Weston found forms that are repeated in nature *(Cloud over the Panamints, Death Valley,*[4] 1937; *Shell,*[5] 1927). Even a casual viewer recognizes that he saw relationships between rocks, clouds, vegetables, shells, sand dunes, the human body.

4



5

6

Over a period of many years Weston photographed on Point Lobos. He returned time after time after time, searching, discovering, and rediscovering, and the photographs he made there are among his most satisfying. It was here that he learned to deal with what was specific and unique to his subject in its time and place, without qualification or reservation (*Surf, China Cove,*[6] 1938). It was here that he matured as an artist. His assertiveness and self-conscious artistry gone, he was able to present the world with works that are among the finest photographs ever done.

TECHNICAL NOTES: Weston worked with simple equipment, an 8 x 10 view camera and a 4 x 5 Graflex. His negatives were developed in a Pyro-Soda formula which he varied according to the inherent contrast of the subject. Some of his early prints were made on platinum or palladium paper, but for the most part his negatives were printed by contact on silver bromide or silver chloride semiglossy paper developed in Amidol.

Willard Van Dyke, *Director of the Exhibition*

MEMORANDUM

To: Jean & Jim

From: **WILLARD VAN DYKE**

Date:

Subject:

I wish you could see the show!

Willard

Copyright February 1, 1975 THE NEW YORK TIMES

Art: Definitive Display on Weston

By HILTON KRAMER

To become a classic is often a perilous fate for an artist. The people in the know are likely to take the virtues of a classic for granted, and the people who know only the taste of the moment are certain to consign such virtues to the ashcan of history. Everything that was once daring and original stands in danger of being mistaken for the merely conventional and established.

Certainly the American photographer Edward Weston (1886-1958) was one of the most daring and original artists of his generation. Certainly, too, his place as a classic is secure. Weston annexed a new territory for the photographic mind: an image at once so pure and so precise, so radically denuded of inessential detail and the accidents of observation, that it addressed itself to the eye as a mode of abstraction.

●

Weston was one of the great formalists of the photographic medium. The perfection of form was an abiding passion in his work. But it was very far from being his only passion, for he was also a sensualist with an immense appetite for experience. In Weston's work, the perfection of form became a celebration of life. Abstraction acquired a kind of existential imperative.

Weston is a major figure, and the large retrospective exhibition of his work that Willard Van Dyke has now organized at the Museum of Modern Art is therefore an event. It reaffirms Weston's pre-eminent place among the photographic artists of his generation, and it also enlarges our understanding of his vast oeuvre. There are more than 260 items in this exhibition, and among them are some little-known, recently rediscovered pictures of great quality.

All of the familiar images are here in large volume—images of plant forms and the nude figure, portraits and landsacpes, cloud studies and architectural structures—and they are augmented by less familiar images or similar motifs. Mr. Van Dyke's selection is likely to stand as the definitive account of Weston's achievement for a generation—perhaps for many generations.

Edward Weston's "Pepper, No. 30," is in the show of the late photographer's work at the Museum of Modern Art.

It is an achievement that had its origins, not surprisingly, in the conventional "high style" of Weston's youth—the style of soft-focus, Whistlerian tonalism—and the early examples in the present exhibition, especially the superb figure composition called "Prologue to a Sad Spring" (1920), show us the mastery that Weston brought to this borrowed vision at the very beginning of his endeavors.

●

But advanced photography had already moved beyond the romanticism of this soft-focus style in favor of something more precise and less euphemistic, a style that celebrated immaculate contours and concrete particulars, and it was as an inspired champion of this radical precisionist vision that Weston began to produce his most personal work. Both in Mexico and in California in the nineteen-twenties and early thirties, Weston perfected the photographic equivalent of the imagist poem—pictures of single objects (a sea shell, a torso, or a sweet pepper, even a bed pan and a toilet bowl) observed with an intensity that effectively separates them from familiar association and transforms them into a new pictorial language.

Weston's sharp-focus imagism, which isolates a single perfect shape in a shallow space, has its obvious affinities with certain modes of modernist sculpture — with Arp and Brancusi particularly—and he is perhaps the only photographer of his generation to have produced pictures that can withstand comparison with the work of these masters. Like Arp, especially, Weston had a great gift for infusing even the most "abstract" of his images with the poetry of the erotic.

He was by no means, however, a single-minded artist, but when he turned his car camera to subjects outside the studio—as he did for the greater part of his long career—he brought to them the same kind of intensity of observation, the same sensitivity to nuances of shape and rhythm, that he had lavished on single perfect form. The result was landscape photography of a very special grandeur. To Weston's eye, the landscape of nature, like the landscape of the human body, was an unending revelation of forms both voluptuous and abstract. His genius as an artist lay in his ability to respond to both aspects with equal passion.

●

He was, indeed, a more versatile photographer than he is generally credited as being, and this too Mr. Van Dyke's selection makes clearer than before. I think there are times when Weston's humor failed him—his famous nude wearing a gas mask looks about ready for retirement to me—but, for the most part, the sustained level of quality over so many years of work is still an amazing thing to see. Photography may have turned to other interests since Weston quit the scene, but his contribution is in no danger of being dislodged. It is permanent and exemplary.

The present exhibition, expertly installed by John Szarkowski and generously supported by grants from the National Endowment for the Arts and the S.C.M. Corporation, remains at the museum through March 30, and will then travel to the Baltimore Museum of Art, the Denver Art Museum, the Des Moines Art Center, the Detroit Institute of Arts and the Museum of Fine Arts in Houston.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

John Szarkowski
Director Department of Photography
Tel. (212) 956-2695

June 10, 1976

Dear Mrs. Dickie:

When our Edward Weston exhibition opened here in January of 1975, Mr. Waldo Rasmussen, Director of the Museum's International Program, asked me whether it might be possible to arrange a European tour for a reduced version of the show, after the full exhibition had completed its American itinerary. I said that I thought that most of the lenders to the show would give sympathetic consideration to a request for a limited extension of the loan period, for the sake of a short tour limited to major institutions of the highest professional standards, and suggested that he explore on a tentative basis the possibilities of a tour to no more than three such institutions.

Mr. Rasmussen has received definite commitments from The Arts Council of Great Britain (for the Hayward Gallery in London), and the Stedelijk Museum in Amsterdam, both of which are of course institutions of exceptional stature in the European world, and it is possible that a showing of similar quality might be arranged for Paris.

I think it would be very exciting and valuable if a fully representative exhibition of Edward Weston's work were to be seen in Europe now by the kind of audiences that would be assured by the Hayward Gallery and the Stedelijk Museum. I have studied the original exhibition carefully, and feel that it could be reduced by 100 prints to approximately 160 works, and still be a powerful and moving description of Weston's vision and historical development. I am therefore asking your further cooperation and hope that you will agree to extend the loan period for one year until June, 1977, for 3 of the 4 prints that are currently on loan to us. The balance of your loan would of course be returned this summer, at the end of the current loan period.

I do understand and sympathize with a reluctance to have one's pictures away for extended periods. If the reduced version of the exhibition does prove possible, it will include over 90 prints from our own Museum's Collection, which would serve an important function here in our galleries and study room. I do feel however that the contribution that this show would make to a broader European understanding of

a great American artist, and of American photography in general, is of overriding importance. I do hope very sincerely that you will take the same view, and agree to extend the loan of the pictures on the attached sheet.

It goes without saying that the Museum would continue to insure the works at your evaluation, and that we would continue to arrange for periodic inspection of the exhibition during its European tour.

Regardless of your response to this request, let me thank you again for your generous cooperation in making the American exhibition so fine.

With best wishes,

John Szarkowski
Director
Department of Photography

Mrs. James Dickie
Story Road
Carmel Valley, Carlifornia
93924

Photographs requested from Mrs. James Dickie for the reduced European tour of the exhibition

EDWARD WESTON

Nude, 1934. Silver print	74.642
Nude, 1933. Silver print.	74.644
Fog Over Point Sur Lighthouse, 1940. Silver print.	74.641

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

John Szarkowski
Director Department of Photography
Tel. (212) 956-2695

August 16, 1976

Dear Mrs. Dickie:

I am afraid that my letter of June 10 did not make clear that the Weston exhibition had not yet returned to New York. It has since arrived, and the rather complex record-keeping attendant to the dismantling of an exhibition has been completed. Your four prints are scheduled to be shipped by air freight either today or tomorrow.

I do of course understand your reluctance to have your pictures on loan any longer, and your decision not to extend the loan for our European tour. I wish very much that we were able to purchase one or more of your prints for our Collection, but our straightened circumstances foreclose that possibility at this time.

Let me thank you again for your splendid cooperation in making this very beautiful exhibition possible.

Sincerely,

John Szarkowski

Mrs. James Dickie
P. O. Box 25
Carmel Valley
California 93924

JS/pw